

**PARSIFAL**  
In ENGLISH  
The Sacred  
Festival Play  
by **RICHARD WAGNER**



PRICE TWENTY-FIVE CENTS



AN  
ENGLISH TRANSLATION  
OF  
**PARSIFAL**

THE SACRED FESTIVAL DRAMA

BY  
RICHARD WAGNER

WITH REPRESENTATIONS OF  
PRINCIPAL CHARACTERS AND MOTIFS



PRODUCED BY  
HENRY W. SAVAGE

1904-5

## DRAMATIS PERSONÆ.

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AMFORTEL.  
TITURIL.  
GUANEMANE.  
PARSIFAL.  
KLINGSOR.  
KIRURKY.

The Brotherhood of the Grail Knights. Esquires, Youths,  
and Boys.  
Kilgastor's Flower-maidens.

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Scene of action.—the domain and Castle "Munsingen," of the Guardian of the Grail, with scenery characteristic of the southern mountains of Celtic Spain.—Later, Kirurky's enchanted castle, on a southern slope of the same mountains, looking towards Moorish Spain.

# PARSIFAL

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## HISTORICAL NOTE

The principal figure in the last music-drama written and composed by Richard Wagner is more familiar to readers of literature under the name of "Percival." Tennyson refers to him in his "Holy Grail" as the "Sir Percivale, whom Arthur and his knight-hood called The Pure."

The name has undergone several changes since its first introduction in literature. It is called *Peredur* in the Welsh tales, which preserve the oldest accounts of the adventures of King Arthur and his Knights of the Round Table; other spellings have been *Pereseu*, *Parivael* and *Piercival*. Wagner adopted his from *Parivael*, on the mistaken theory that it was derived from two words, *Par* and *ivael*, which is said to signify "foolish pure one" in the Arabic.

It was in 1857 that Wagner was first impressed with the value of the story as a dramatic subject. He was then living in Zurich, when inspired by a beautiful day in Spring, he wrote out the sketch of the *Grail Festival* music. Twenty years elapsed before he remodelled his plan and wrote the poem as it now stands.

In the meantime he produced "*Tristan und Isolde*," "*Die Meistersinger von Nürnberg*" and "*Der Ring der Nibelungen*."

After the first festival at Bayreuth in 1876, Wagner took up the subject of "*Parsifal*" in earnest, and completed the poem the following year. The music of the first act was sketched in the autumn of 1877, the second act completed on October 11, 1878, and the third in April, 1879.

The instrumentation was begun almost immediately afterward, and was completed at Palermo, January 21, 1882. "*Parsifal*" had its first representation at the Festival Theater in Bayreuth on July 26, 1882.

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## THE ARGUMENT

According to Wagner, the Castle of Monzalvat is the temple of the Holy Grail and the dwelling of its Knights. The Grail is

"The cup, the cup itself, from which our Lord  
Drank at the last sad supper with His own,"

in which afterward His blood was caught when Longinus pierced His side as He hung on the cross. Titus, to whose

care the cup and the spear were first committed, has built a sanctuary for the sacred relics. They are guarded by a body of Knights, who are required to preserve their purity in order to share in the benefits which accrue from the adoration of the relics.

In the valley beneath Moosalvat—the Mountain of Salvation—the enchanter, Klingsor, has erected a magic castle and garden. He rages against the Knights of the Grail because he, for his sinfulness, has been refused admission to their number, and he devotes himself to the task of trying to corrupt them. Amfortas, the son of Titorel, and the present custodian of the Grail, has himself been seduced by the charms of an unnamed sorceress, and not only robbed of the Holy Spear, but wounded by the weapon in the struggle. The wound will yield to no known remedy, but the Grail oracle has declared that healing shall come through "a pure fool" wise through fellow-suffering.

This person presently appears in the character of Parsifal, who has wandered into the precincts of Moosalvat. He shoots a wild swan, and when he rejoices in the accuracy of his aim, he is reproached by Gurnemanz. The aged Knight questions Parsifal, and is astonished at his ignorance. Gurnemanz surmises that Parsifal may be "the pure fool" destined to save Amfortas, and leads him into the temple, where he is permitted to witness the ceremony of the unveiling of the Grail. At the conclusion, however, Parsifal shows no sign of comprehension of what has passed, and is driven by Gurnemanz with contempt from the temple. He wanders into Klingsor's garden, after defeating the Knights sent against him. The magician then summons lovely women, dressed as flowers, to seduce him with their blandishments. They fail, and Kundry is sent by Klingsor to exercise her charms. By recalling to the lad's memory his name and working upon his affection for his mother, she almost leads him to her will.

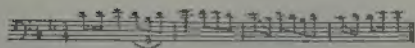
But her kiss awakens in Parsifal a comprehension of the sin of Amfortas and his own danger. He repels her advances, and Kundry summons Klingsor to her aid. The magician hurls the spear at Parsifal, but the sacred weapon remains suspended over his head.

Seizing it in his hand, the youth makes the sign of the cross, and Klingsor's castle falls in ruins to the ground. On a Good Friday morning Parsifal returns to the castle. He is now a man, and bears the spear, which through all his wanderings he has preserved unharmed. He heals Amfortas with a touch of the spear and uncovers the Grail. The Knights kneel in silent adoration, and Kundry, looking at Parsifal, sinks expiring at his feet.

RALPH EDMUNDS.



Parsifal



# ACT I.

Scene.—In the Grail's domain.—Forest deep and shady, but not gloomy. A glade in the centre. L. rises the way to the Castle. The ground sinks down at the back to a deep-set forest lake.—Day-break.—GURNEMANZ (elderly but vigorous) and two youths, Esquires of the Grail, are lying asleep under a tree. From L., as though from the Castle, is heard a solemn awaking trumpet call.

## GURNEMANZ

(waking and rousing the Esquires).

Ha! Ho! Ward of the woods!  
 Dream warders, I warrant!  
 Come wake at least with the morning!

(The two Esquires spring up.)

Mark ye the call? Now thank our God  
 that He hath called on you to hear it!

(He kneels with the Esquires, and together they silently offer up their morning prayer, slowly rising from it as the trumpet ceases.)

Now up, my children! Look to the Bath.  
 Time is't, our King be there awaited.

(He looks off L.)

The litter bearing him is nigh,  
 I see the heralds meet us here.

(Two Knights enter.)

Hail friends! How fares Amlethus now?

Betwix the Bath has he commanded;  
 the wild herb, that Gawain  
 with craft and daring won for him,  
 I dare say, he is eased thereby?

## SECOND KNIGHT.

This sayest thou, who yet all dost know?

With e'en more vehement throb  
 the pain did soon return;  
 sleepless till early morning,  
 he bade in eager haste the Bath.

## GURNEMANZ

(sinking his head sadly).

Fools are we, to ease his pain thus hoping,  
 when only cure can ease him!  
 For every simple, every potion search  
 and ride far through the world:—  
 but one thing helpeth,  
 And the one helper.

## SECOND KNIGHT.

Oh name this One!

## GURNEMANZ

(hesitating).

Mind now the Bath!

## SECOND ESQUIRE

(turning away with the first Esquire to the back, and looking off R).

See there, 'tis she, the rider wild!

FIRST ESQUIRE.

Heigh!

The mane of her devil's mare goes a flying!

SECOND KNIGHT.

Ha! Kundry there?

FIRST KNIGHT.

She must bring urgent tidings?

SECOND ESQUIRE.

The mare is stagg'ring.

FIRST ESQUIRE.

Flew she through the air?

SECOND ESQUIRE.

She stretches now along the ground.

FIRST ESQUIRE.

And her mane is sweeping the moss.

(They all eagerly look off R.)

SECOND KNIGHT.

See, Kundry has flung herself off.

(KUNDRY rushes hastily in, almost staggering. She wears a wild garb, and a snakeskin girdle with long hanging ends; her black hair is loose, her complexion deep red-brown, her eyes dark and piercing, sometimes flashing wildly, more often fixed and staring.)

KUNDRY.

(Dashing up to GURNEMANZ, and forcing into his hand a small crystal vial.)

Here! Take this! Balsam...

GURNEMANZ.

Say, whence broughtest thou this?

KUNDRY.

From farther hence than thy thought can reach:

Should the balsam fail,

Arabia hideth

naught else for his relief.

Ask no farther! I am weary.

(She throws herself on the ground.)

(A train of EGYPTIANS and ESPYERS bearing and accompanying a litter by which AMFORTAS lies, appears L.)

GURNEMANZ.

(As more turning towards the approaching company.)

He comes, they bear him on the litter.

Alas! What grief is mine beholding

in all his manhood's pride and flower

the liege lord of his conquering race,

now to his sickness fall'n a slave!

(To the EGYPTIANS.)

Be heedful! Hear, the Master groans.

(The EGYPTIANS pause and set down the litter.)

AMFORTAS

(raising himself a little).

So well! — My thanks! — Here rest awhile.

From wild distressful night

to dawn o'er forest height!

O holy lake,



thy wave my spirit lightens,  
— my burden takes,  
And pain's dark night so brightens.  
Gawain!

SECOND KNIGHT.

Lord! Gawain tarried not;  
for as the healing herb,  
though hard he toil'd to win it,  
yet did thy hope deceive,  
upon a farther quest at once he ventured.

AMFORTAS.

Unbidden! — Now may he atone it,  
thus ill the Grail's behest to keep! —  
Ah woe to him, that daring spirit,  
if into Klingsor's snare he creep!  
Seek not with vain essays to blind me!  
I wait for him, the One assign'd me:  
"By ruth his knowledge"  
was't not so?

GURNEMANZ.

E'en so thou saidst to us.

AMFORTAS.

"the blameless Fool" —  
Methinks that I should know him: —  
dared I as Death to name him! —

GURNEMANZ.

Nay but erst assay yet once a balsam!  
(He hands Kundry's vial to Amfortas.)

AMFORTAS.

(viewing it).

Whence came this vial, strangely formed?

GURNEMANZ.

For thee 'twas from Arabia hither brought.

AMFORTAS.

And who did bring it?

GURNEMANZ.

There lies the rover wild,  
Up, Kundry! Come!  
(Kundry refuses and remains lying on the ground.)

AMFORTAS.

Thou, Kundry?

Have I again to thank thee,  
thou shy and restless maid?

"Tis well!

Thy balsam will I now assay:  
let this be thanks for thy devotion.

KUNDRY

(moving restlessly and vehemently on the ground).

Not thanks! ha! ha! — now it will help thee! —

Not thanks! Away, thy bath!

(AMONTAG gives the signal for starting, and the procession moves away into the deep background. GURNEMANZ remains looking sorrowfully after it; KERRY is still stretched on the ground.—Esquires pass to and fro.)

THIRD ESQUIRE.

Ho! Woman!

Why liest thou there like a very beast?

KERRY.

Are not even beasts here holy?

THIRD ESQUIRE.

True; but if thou be so,  
it doth not as yet appear.

FOURTH ESQUIRE.

And with her magic halm, look thou,  
ere long the Master wholly she'll ruin.

GURNEMANZ.

It'm! Work'd she e'er harm to you?—

When all in doubt ye stand,  
how tidings shall follow the errant Brothers,  
far in other lands fighting,  
and whither to send, who knows?

Then, ere ye are even resolved,  
who will start with never a track,  
to bear your message away and back?  
She needs you not,—is ne'er at hand,  
naught common has she with you;  
yet would ye have help in danger's hour,  
her zeal will bear her as on the wind,  
and never looks she thanks to find.

Now, say I, is this harmful,  
thereby are ye well advantaged.

THIRD ESQUIRE.

She hates us all;—

but see, what spiteful looks on us she casts!

FOURTH ESQUIRE.

And a heathen, she; a sorceress.

GURNEMANZ.

Yea, under a curse her life may be.

Sin may she rue,—

And live a new,

to cleanse her guilt that lies unshriven,  
of former life not yet forgiven.  
So her atonement here pursuing,  
for our Knighthood's welfare service doing,—  
well hath she done, may we surely know,  
helping us, herself also.

THIRD ESQUIRE.

Then haply 'tis her very guilt  
bringing so great distress on us?

GURNEMANZ

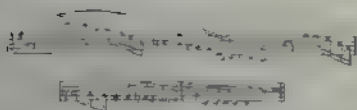
(recollecting).

Yea, did she tarry long away from here,  
then fell mishap on us indeed.





Kendry



And her, I long have known. —  
but Titarel knew her yet longer  
Hark! — — — — — ed,  
her sleeping form in forest bush, —  
benumb'd, lifeless, as dead  
So I myself did lately find her,  
when had the mischief scarce befall'n,  
whereby that evil one o'er the mountains  
disgrace upon our heads has brought

Ha! Thou! Harken and —  
where to at that time rovest thou,  
e'en when our King the Spear did lose?  
Wherefore then didst thou heap us not?

KEVIN

I help you ne'er.

FOURTH EIGHT

Mark you her words!

FIFTH EIGHT

Is she so true, so bold to dare,  
oh, could I get forth to win the missing —

That is beyond us, —  
snarced 'his from all  
with dot, emotion

Oh, ever wonder worthy  
holiest Spear!

Wielded I saw thee  
by unholy hand,

(absorbed in recollection)

to magic's overthrowing —

man woman's fair witch'd his heart,  
unfolding he traced,  
r' unseen down-glanced.

THOU KNEWEST HER



FIRST ESQUIRE.

Refresh'd he seems.

SECOND ESQUIRE.

The balsam stays the pain.

I close again! —

O father, instruct and tell us, I pra

COSSAUNT

Tis red, our poorn know,

knew he know wel

In him, what savage too with throat

appeared the Savour's no-mongers blood  
whence, and the Frank who Feast of Love created,  
that holy Cup the Vessel pure shew  
that be the Cross He'll will have re  
therewith the very Sign of his wound had created,—

they gave to be a new — the berries care

And ye to serve it better and on  
by ways that are true — so now I'll len  
ye know that here to me — that  
have pure in heart as Brother  
ter, whom, to work the will of heaven

et, to say to him of whom ye  
and and pain t  
wh

Violence,  
hand he turn'd,

14

the lead,

There is a — — — — —

There is a — — — — —

And so — — — — —

As — — — — —

When I tore? at length — — — — —

his sword here had given,  
 Amfortas straight would venture on  
 o'er magic's hold mastery to win.  
 Well for him that he had not  
 the Spear of Destiny.

if he had not the Spear of Destiny,  
 he could not have won the Holy Grail.  
 He would have been a fool to venture  
 to venture on a quest he could not win.

#### FOURTH ESQUIRE

Now he is dead, and his body lies  
 in the tomb of the knights of the Round Table.

#### THIRD ESQUIRE

He is dead, and his body lies  
 in the tomb of the knights of the Round Table.

By our deserted Sanctuary  
 in fervent prayer Amfortas wrestled  
 in of rescue wild imploring

a holy vision near  
 him spake in accent clear

"By ruth his knowledge,  
 the blameless Fool,  
 let await,  
 My chosen One."

THE FOUR ESQUIRES  
 (together)

"By ruth his knowledge,  
 the blameless Fool

"By ruth his knowledge,  
 the blameless Fool

#### KNIGHTS AND ESQUIRES (behind the scene)

"By ruth his knowledge,  
 the blameless Fool

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 the blameless Fool

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 the blameless Fool

"By ruth his knowledge,  
 the blameless Fool

"By ruth his knowledge,  
 the blameless Fool

A wild can't

He is dead

He is dead

He is dead and his body lies in the tomb of the knights of the Round Table.  
 He is dead and his body lies in the tomb of the knights of the Round Table.  
 He is dead and his body lies in the tomb of the knights of the Round Table.



KNIGHTS AND ESQUIRES.

Ha, shameful! Shameful!

Who shot the swan?

FIRST KNIGHT

When o'er the lake circled the swan,  
then flew a shaft —

KNIGHTS AND  
ESQUIRES

His deed! His shot?

See the shaft! He took it!

Speak thou, art of this?

'Tis true! What e'er goes on!

Punish his outrage!

Never heard of yet!  
Thou couldst murder, — here in holy forest,  
where quiet peace had thee entold?  
came not woodland creatures tame to thee,  
greeting thee kindly as friends?

GURNEMANZ.

Whence art thou come?

PARSIFAL.

That know I not.

GURNEMANZ.

Who is thy father?

PARSIFAL.

That know I not.

GURNEMANZ.

Who was it that sent thee hither?

PARSIFAL.

Thy name declare!

PARSIFAL.

I did have many,

but now of these I know not one.

Thou knowest naught of all?

(To the King.)

So dull a being

I never found save Kundry here.

(To the King who have assembled in increasing numbers.)

Now go,

Help!

The King then reverently lifts the dead swan upon a bier of fresh

GURNEMANZ.

It saith what thou canst.

Or something surely thou knowest.

PARSIFAL.

Free him I would rather  
her son to hinder, peacefully,  
in desert to wolves were I were left  
a fool too! —

(she laughs.)

I —  
(who has listened to her intently.)

And I — I — I —  
on noble creatures,  
pass the edge of the forest  
fain had I been like them  
with laughter they swept on their way

oft fell the night, then follow'd day,  
my bow in need must defend me  
if beast or man did threaten

KENNY

(who has risen and moved towards the door, faintly.)

Yea! Robbers and giants tried my strength  
in fury of fight they earned how to bear it

PARSON

Who feareth me? say!

KENNY

The w —

And I — I — I — I fought me — wicked were they

O mother, thou hast deserted,  
now must yearn and grieve.

He greet thee

(and seizes her by the throat.)

Again — again — I —

How — how — how —  
for never was I —



Antiochus

Antiochus, King of Syria, 167-164 B.C.



# PARSIFAL.

(seized with violent tremors.)

I am fainting!

*(KUNRIE enters from the left, and at the same time a messenger from the castle of the Grail.)*  
*(KUNRIE enters from the left, and at the same time a messenger from the castle of the Grail.)*

## GURNEMANZ.

he overcomes, who with good meeteth:

## KUNRIE.

Good do I never.—

*(she turns sadly away, and while GURNEMANZ attends in a fatherly manner, she goes into the wood.)*

I long to rest me,

to rest me, ah! I'm weary

Slumber! Oh, would that man ne'er woke me!

*(she is seized by a horror.)*

No! Not slumber!—Horrors seize me!

*(She is seized by a horror, and lets her arms drop wearily.)*

Vain to rest! The time is come!—

Slumber! slumber!—I must!—

*(She is seized by a horror, and lets her arms drop wearily, and is seen no more. The young man moves on, and is led by the lake and now near the castle of the Grail, the forest of the Grail and the forest of the Grail.)*

Here by the lake the king would home,

*(he is led by the lake.)*

to him our King, and now let me lead thee,

*(he is led by the lake.)*

with food and drink the Grail will sustain thee

*(He is led by the lake, and now near the castle of the Grail, the forest of the Grail and the forest of the Grail.)*

## PARSIFAL.

Who is the Grail?

## GURNEMANZ.

That ne'er is said,

it thyself Thereto ordained,

knowledge shall be gained,

and lo!

I know thee now aright

o! holy height,

or

with

I

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

# GURNEMANZ.

Observe thou wilt and let me see  
 art thou a fool and pure,  
 what knowledge thou hast gained there

*He enters. A pause. The doors are opened from the space in  
 the hall, on both sides the doors are opened from R the GRAIL  
 by the space of the hall. The doors are opened from the centre*

## GRAIL KNIGHTS.

O Feast of love and blessing,  
 our portion day by day,  
 a gift of purest blessing  
 that passeth ne'er away,  
 who doth the right and true  
 here gaineth strength anew;  
 for worthy now is he  
 at this high

*before at 10*

## VOICES of the people

For sinners low fallen  
 with pangs a thousand  
 He once His life up tond  
 so to Him look down,  
 be new in glad-hearted  
 service my life surrender'd.  
 He died — our sin atoned. He thus,  
 He liveth by His death, in us

## BOYS' VOICES from the top of the door

The Faith here lives,  
 the Saviour gives  
 the Dove, His dearest token  
 take at His board  
 the wine outpour

## FIGURE

y son Amfortas, art in thy place?  
*(Sings out)*

!!

What is the

Where

Yet

doth

Father, give and let the

TITOREL.

Entomb'd live I by the Saviour's grace;  
 for ~~him~~ and I now to serve Him.  
 Thou serving canst atone thy guilt!  
 Reveal ye the Grail!

ANGEL.

(rising to stop the ESCORT).

No! Leave It un-reveal'd!

~~It is the Grail of the Saviour's blood, the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.~~

~~Angels, ye are the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.~~

'gainst the distress, the hell of pain,  
 my function here — accurst perform!  
 Woe,

I, only sinner of my people,

Oh, judgment! Judgment never equal'd  
 of, ah! — the injured Lord of mercy!

Thou art for His all-holy grace  
 takes my heart in longing,

by inmost soul's repent,  
 to Him must I win upw

The hour is nigh; —  
 a ray dawns forth on the Vessel div  
 he say'ring calls

The Cup of blessing glorious doth shine,  
 aglow in radiance heaven-born

twill be'er by rapturous delight to pain,  
 the well-spring of blood divine  
 gushing I feel into my heart

then back must ebb in a surging tide,  
 my own sin-defiled blood  
 in tumult wild receding,  
 in the world of sinful lost  
 its light in terror expending:

the Redeemer and pierced His side,  
 ars of blood thence weeping.

yearning,  
 me — in holiest office,

the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.

the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.

the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.

the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.

Have mercy! Have mercy!

Thou art the Grail of the Saviour's love, the Grail of the Saviour's life, the Grail of the Saviour's death, the Grail of the Saviour's resurrection, the Grail of the Saviour's glory.

Take back my birthright,

give my wound healing,  
 that holy I can be  
 pure, — Thine for ever!

*(He takes the chalice and says, "This is my blood of the new covenant, which is shed for many for the remission of sins.")*

# BOYS' AND YOUTHS' VOICES.

By the way, the Lord is here,  
 him await  
 My chosen One!"

## THE KNIGHTS

So came to thee the promise  
 wait thou in hope,  
 Thy office serve this day!

## Reveal ye the Grace

*(The knights raise their hands and say, "The Lord is here, the Lord is here, the Lord is here.")*

## YOUNG MEN

"Take ye this  
 take ye this My blood  
 to the Father and the Son"

*(The young men take the chalice, the Lord is here, the Lord is here, the Lord is here.)*

"Take ye this My blood  
 take ye this body My  
 be thy remembrance"

## THYRONS

Oh, heavenly wonder!  
 to-day bright our grace

*(The thyrons take the chalice and say, "The Lord is here, the Lord is here, the Lord is here.")*

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*(The thyrons take the chalice and say, "The Lord is here, the Lord is here, the Lord is here.")*

## YOUTH VOICES

Blood and body, gift and blessing,



change it beside  
to the wine poured out for you,  
to the bread that strengthens you.

THE KNIGHTS  
(First half).

Take ye the bread,  
change it beside  
to body's strength and power,  
true to your Head,  
steadfast able,  
to work till the dying hour!

THE KNIGHTS  
(Second half).

Take ye the wine,  
change it anew  
to life blood's fiery pulsation;  
one is the sign,  
brotherly love,  
to fight for the holy salvation!

ACT THE KNIGHTS WITH YOUNG AND BOYS' VOICES.

Glory to the Father,  
Glory to the Son.

THE KNIGHTS: (Sings and dances from the  
beginning of the play.)

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dances from the  
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dances from the  
beginning of the play.)

Coming up to PARTRIDGE in an excited manner and shaking him by the arm.  
[He stands still.]  
What thou, what thou saw'st?

art then nothing but a fool!  
(He opens a narrow side door.)  
was thou wilt!

# ACT II

Scene I. — A castle. — A watch-tower. — A balcony. — A garden. — A room. — A hall. — A chamber. — A kitchen. — A stable. — A prison. — A dungeon. — A tomb. — A church. — A monastery. — A castle. — A watch-tower. — A balcony. — A garden. — A room. — A hall. — A chamber. — A kitchen. — A stable. — A prison. — A dungeon. — A tomb. — A church. — A monastery.

## KLINGSOR

(viewed at one side looking into a metal mirror)

The time is come

My magic tow'r the fool is luring,

its iron grasp is mine to loose  
Up then! To work!

Uprise! Uprise! To me  
Thy master calls thee, nameless wanderer,  
Hell's rose-tinted soul! What is prayer?  
Herodias wert thou art what thou  
Come here! Come hither! Kyrles,  
Thy master calls thee!

Art waking  
To my will?

Art fallen even now to my power

then hast been wandering again?

not with me fare better?

Oh lord for me then hast captured —

still how chaste he guardeth! —

off thither again?

What art thou? —

Yea

Oh! — Lying? — Lying!

Kyrles

Ha! ha! tis for the saint's Knighthood?

KUNDA  
There . . . there . . . served I.

KUNDA  
Aye aye, amending so the evil  
that in thy thought?  
They profit thee not;  
pay I but rightly,  
mine are they one and a  
the steadiest falls  
when in thine arms he sinketh  
and falls to me by the Spear  
that from their Lord himself did I seize —

his shuells is Foolishness

KUNDA  
I — will not — Oh — Oh —

Aye wilt thou, for thou art

Thou . . . thou canst . . . not . . . force me.

Yet do I hold thee

KUNDA

Thou?

KINGSOR

Thy master.

KUNDA

And whence thy pow'r?

KINGSOR

Ha! — Since only with me  
thy pow'r can ne'er prevail.

(with a shrill laugh).

Ha! Art thou pure?

sh . . . . .

sh . . . . .

sh . . . . .

he . . . . .

he . . . . .

he . . . . .

Yet beware!

One — set forth his — repented,  
the proud one, stern in holiness,  
who once rejected me:  
his race I run'd,  
unredeemed

and soon — wilt thou see me here —  
as guard of the  
Habit

whom to enslave thou wert set?

NUNNERY

Oh! Misery! Mine  
Weak 'e'en he — weak all men, . . .  
and I with me  
and I run'd  
of sleep of death,  
only to come —  
how — how soon I win thee?

He. Will they then see — her free  
as — in the boy who tra — near?

I — will see —

Lo, now he climb — the —

KING

Oh! Woe to me! Woe to me!  
To this did I waken?

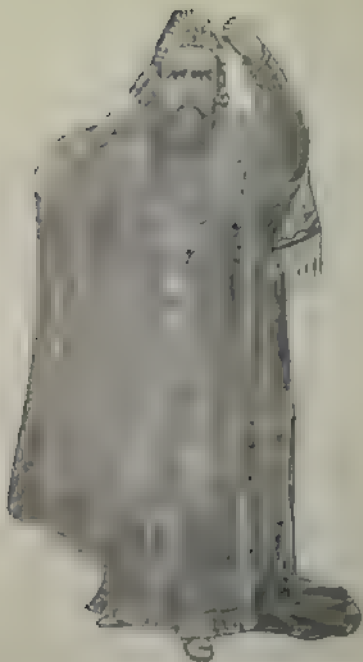
NUNNERY  
I — will see —

He shall see —

He shall see —  
from his —  
where —

Knowest thou —  
more — as she disappears from view





Klingsor



How if with the lords his ark agree?  
Some hit in the thigh, others the shoulder?

Ha ha! I'll wait till he's after!  
Every one here carries a sword!

Nor this do I grudge ye!—

May even so

the whole assembly of Knights  
rise and destroy one another!

Ho! Ho!

What for

in childish amaze, there

the solitary garden he views!

Look!

Ho! Kundra!

*(she presses her hand to her forehead)*  
So! Art at work?

Ha ha! The spell right well I knew,

*(turning onwards again)*  
As for thee,—innocent lad,—  
say the prophets what they will,  
too young and dull  
thou fallest into my pow'r:  
of pureness once deprive thee  
and slave will I then drive thee!

AL. MY HIG

IT IS A HIG

IT IS A HIG

IT IS A HIG

#### SIX MAIDENS

Here! Here was the outrage!  
Weapons! Cries of battle!  
Ah nie! Where is the forman?

Up to vengeance!

#### THE SIX MAIDENS.

My beloved one wounded!  
Where find I my lover?  
All alone did I waken!

#### CHORUS.

Ah! Winther fled they?

#### THE SIX MAIDENS.

Where is my beloved?  
Where find I my lover?—

All alone did I waken!—

Alas! How woeful!—

SECOND CHORUS.

Where are all our lovers?

FIRST CHORUS.

There in the palace!—

ended.

SECOND CHORUS.

Up, to help them!

Who, who is our foe?

THE SIX MIDDENS

Who, who is our foe?

(They get over a curtain and point him out.)

There stands he!

CHORUS

See him there, see him there!

THE SIX MIDDENS

(They get over a curtain and point him out.)

{ I heard then the Master's horn—  
Yes, we heard too the horn—  
My knight father ran,—  
They one and all hither came.—  
They all came hither,

{ but each one received his repulse!  
Woe him who wounded them!—  
He wounded my lover,—  
My friend did he smite—  
Yet bloody the weapon!—  
'Tis my lover's foe!—

{ Thou there!—Thou there!

{ Alas! Ah woe!

{ Alas! Ah woe!

Accord to the story of the

For the sake of the

Ha! Bold one!

THE SIX MAIDENS.  
Darest thou approach us?

Why should I not approach you?

PARSIFAL.

(pausing in great wonder).

Ye fairest of all the world, I have seen them?  
To our sorrow, for they have strove to bar.

SECOND MAIDEN.

To us wilt thou come?

FIRST MAIDEN

Dost find us fair?

PARSIFAL.

Nay, I find you  
I find you

SECOND MAIDEN

And truly thou wilt not smite us?

That could I not.

THE SIX MAIDENS.

Yet

grievous and many!

Who'll play with us now?

THE MAIDENS

(who remain).

Art thou our friend, stay not afar!

Do not chide us,

For we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

And we have seen thee

Ha! The six ones

FIRST MAIDEN

Come! Come! into the forest

Come! Come! I am thy flower!

Come! O'er thee Joy shall hover,  
Love, delight on thee show

(The Second Group returns, attired like the other)

ALL THE MAIDENS.

Come! Come! Gentle lover!  
Let me be thy flower,  
Joy around thee shall hover,  
our love delight on thee shower!

(standing in their midst in quiet enjoyment),

How sweet your fragrance!  
Are ye then flowers?

THE SIX MAIDENS.

With odour rare  
adorn we the garden  
in spring cull'd by its warden  
We grow where'er  
the sunlight bath power,

Be to us kind, we pray  
Oh spare not the Flowers their pay!  
An thou canst not love us and cherish,  
we fading and dying must perish

Come! Gentle lover!  
Let me be thy flower!

THE SIX MAIDENS

Oh take me love, to thy breast!—

thy cheek, oh allow me!—  
kisses!—

We strayest too

THE MAIDENS

THE MAIDENS

We quarrel but for thee





# PARSIFAL.

Of all this did I now but dream?

h g r b cma is at a

## KUNDRY

Thee named I, foolish pure one,

"Fal parsi"—

Thee, pure in folly "Parsifal."

T T

e'en so his unborn child he greeted,  
and as he named thee died thy father,

T

## PARSIFAL

Ne'er saw I, ne'er dream'd of yet, what now  
I see, and e'en with dread it filleth me

Nay, Parsifa, thou foolish pure one!

Far, far away my home lies

That thou mightst find me I tarried here awhile

from far hence came I many a night have seen,—

I saw the babe upon its mother's breast,

its early lays yet laugheth in mine ear

though sorrowing hearted,

how laugh'd even then "Heartsorrow

that met her mourning

new waken'd love, her eyes did gladden!

In noisy low softly cradled

the babe she held a deep caressing,

with anxious watching

its slumber the mother yearning guarded,

mother's tears like dew-drops falling,

ever, child of sorrow

by father's hand

as

as

I

I

I

I

I

I

I

I

at last  
no trace of thee remaining  
Till quiet sank her moaning  
as grief consumed her pain,  
on silent death she called  
her sorrow broke her heart,  
and — "Heartsorrow" — died.—

END

Mother! Gentle, loving mother!  
Thy son,—thy son was then thy murtherer?

Thou so forgetting?  
Mother, mother beloved!  
Wert thou stranger to grief  
then comfort's blessing  
gave thee ne'er its relief,  
let fall from thee thy woe,  
thy woe distressing  
in comfort that Love now will grant.

PAUSING

(sinking lower in his sadness).

What had I e'er reinen her yet?  
'Tis only folly dwells in me

AL

Oh

Oh

Oh

Oh

Oh

Oh

He has wept, and now he weeps her lips to  
his mouth in a sigh.

Oh

And he starting with a look  
predominating some fearful  
depression against his heart,

Amfortas! —

In my heart it is burning —  
Oh! Moaning! Moaning!  
Terrible moaning.

aloud it crieth out of my heart —

1. The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as  $t \rightarrow \infty$ . It is shown that the solutions of the system (1) tend to zero as  $t \rightarrow \infty$  if and only if the matrix  $A$  is stable. This result is proved by the method of the variation of constants.

Thy wound do I see bleeding,  
Aye, bleeding now in me!

No! No! Not the spear-wound is it

*Journal of Management Education* 30(6)p.789-804

[Here! Here, my heart is aflame!  
The longing, the terrible longing.

THE DOUBTS, AND WHETHER

Oh! Love thy torment!

by sin awakene I longing f.

is defined into  $\mathcal{A} \otimes \mathcal{B}$  by

the gate is fixed now on the floor

The Ho, blood don't glow

Re-temple, a joy, div or e n d d.

trembling as far as I can

The Squire at a washing even heard it.

the swelling, and the water,

for the glorified sanctuary.

"De-ver, rent-a-Me  
from hands defiled and guilty."

So the Divine bewailing

called to it, lead to my spirit

And I — the fool, the coward  
to deeds of childish folly hither fled?

1

1 1

10

.. 1000 1141 1142 1143

1. The first is to be sure  
the data is correct.

1 1 1 1 1

1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809

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$$u_{\alpha} = \frac{1}{2} \left( \frac{1}{\alpha} + \alpha \right) \quad \text{for } \alpha \in \mathbb{R} \setminus \{0\}$$

SO " r uck o 3s . 1 n p

so that the result is

so light for subjects there, verily

So we have the hierarchy of the stack.

so that ring can be removed.

in league with every page of anguish



(1070) 1070

1070 1070 1070 1070 1070 1070 1070 1070 1070 1070

his soul's salvation  
her mouth did kiss away! —  
Hail 'Tis her kiss! . . .

Destroyer thou! Get thee away!  
Ever ever from me!

HUNDW

(To passionately).

Thou art one

Thou art only fit

for others' sorrows.

thy heart shall know mine now also!

Art thou Deliverer,

how comes it, scoundrel,

to me no salvation thou bringest?

Thro' endless ages thou I awaited,

the Saviour, come so late,

whom once I darst revile

Oh! Knowest thou the curse,

that holds me sleeping waking,

tear and laugh,

grief and laughter

now affliction steel'd anew,

relief — is my torment here!

Aw — Him — Him —

then — laugh'd I —

And me fell — His look

I seek Him now from world to world,

Oh once more to behold Him.

In darkest hour

feel I that He now is near —

His eye on me doth rest —

(To passionately.) Breaker

er falls upon my bosom!

Aye laughter, laughter!

no tears know I,

But anger, terror,

horror, torture,

pursue me yet in delirious night,

(To passionately.)

(To passionately.)

(To passionately.)

let me upon thy breast bewail me,

for one hour only with thee united,

and if by God and man disown'd,

in thy breast I find it need!

(To passionately.)

For evermore

were thou condemn'd with me,

if one hour only,

forget so my mission,

let thy curse be on me!

Thou also I am sent to save,  
Wilt thou let sin no longer crave  
The new life, that shall thee deliver  
Thou shalt not thy sorrows' fount may yield;  
Salvation can thy heart know never,  
Unto that fount to thee is sealed.

was that I pay up once did share  
 with Brothers all what woe distress'd you,  
 what fear torment'd and oppress'd you?  
 But who aught and clear hath known  
 the one Savat' not lost alone?  
 Oh mercy! of all help the flight!  
 Oh! O'ercom' of world wide error

1. The first thing I did  
 was to get a few things together  
 for my first day's work. I then  
 went to the bank and  
 got a few dollars out of the  
 machine. I then went to the  
 store and got a few things  
 for my first day's work. I then  
 went to the bank and got a few  
 dollars out of the machine. I then  
 went to the store and got a few  
 things for my first day's work.

so they gave me  
Parasol  
and a reward



if thou wilt, I will go with thee!

Ah! Madness!

Pity! Wilt pity me?  
Oh but one hour be mine!  
Let me one hour be thine . . .  
and on thy way  
then shall thou guided be!

(to embrace him.)

PARSH.

Away, oh evil one!

(He thrusts her forcibly from him.)

(Turning to wild raging fury and calling into the background.)

Hither! Hither! Oh help!

Ward ye his way there!

Ward ye his passage!

(To the rabble.)

And I flout thee from here and thencest  
at the ways of the world,  
the Way by thee sought  
its pathway shalt thou find never;  
for path and passage  
from me that can lead thee,  
be gone — I curse them to thee  
Wanderer! Wanderer!  
lost like myself,  
my fate on thee do I call!

(Exit PARSH.)

(Exit ALMA.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

(Exit the rabble.)

# ACT III.

Forest is seen in the foreground thence stretching away R. to rising rocks  
A. B.

## GURNEMANZ

heretofore in the tomb only of the first

O! yonder rose the groaning. —

No beast could utter such moans,

neer would not, this holiest morn of all

days. I knew of old that mournful cry —

she determinedly towards a thorn thicket at the side much over-  
he forces the undergrowth apart, then suddenly stops.

Up! She — here again?

A thicket of rough wintry thorn

held her concealed. Ah! how long!

Up! Kundry! Up!

The winter's fled, and spring is here!

Awaken! Awaken to spring!

(He draws his sword and strikes out of the bush. She starts her  
to a gray misty air. She is in the same state of  
complete unconsciousness.)

Call and stir it!

This time well might I fear his death —

And yet her groaning surely I hear!

(He still holds his sword high over her head and trembles,  
relaxing her with a gasp. At last she seems to awake in  
his arms and utters)

(A whisper to the audience)

## GURNEMANZ,

O! woman strange!

Hast thou no word for me?

Are these my thanks,

that from death's slumber

I now have waked thee again?

## KUNDRY

(A pause.)

He is dead, and I am free, and I am free, and I am free.

He is dead, and I am free, and I am free, and I am free.

He is dead, and I am free, and I am free, and I am free.

He is dead, and I am free, and I am free, and I am free.

He is dead, and I am free, and I am free, and I am free.

He is dead, and I am free, and I am free, and I am free.

In truth for her salvation,

might I see . . .

He . . .

He . . . glancing into the . . .  
and turns to . . . to point . . .

Where is the holy spring?  
In my war apparel?—  
Religion is a stranger!

Her . . .  
her . . .  
her . . .  
her . . .

He . . . long at . . .

Had to thee, in . . .

He . . .

(He . . .)

He . . . g thou hast ne'er . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . . thou in a hallow'd place!

He . . . is not with weapons here,

He . . . helmet, shield, and spear;

He . . . all! Knowest thou not

He . . . Day is this?

(He . . .)

He . . . comest thou?

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

He . . .

(He . . .)

His Spear, — I know again,  
Oh! Holiest Day,  
that I should now awake to see!  
(KING now turns her face away.)

(rises slowly from prayer, looks calmly about him, and extends his hand to him, saying) —

'Tis well, that again here I find thee!

So knowest thou me still?  
Again dost know me,  
whom grief and care so deep have bow'd?  
How can'st thou here, — and whence?

PARSIVAL.

Dost thou thus first greet me,  
once again about me,  
thou aged one, anew dost greet me?  
Or am I again mistaken?  
For changed, I fear, are all things.

But say, to whom the way thou seekest?

PARSIVAL.

To him, whose deep complaints  
now whose salvation's bearer

thou

thou

thou

thou

thou

thou

thou



And this?

The birds spring their

Wings like a bird's wing  
 that he flies like a winged  
 and then you see a bird's wing  
 let him be free from the  
 and let him be free  
 long that he be creative all away!

There is a great  
 and the power of the  
 power

And I am being led straight to And this?

And this is the way  
 of my dearest friend  
 and this is the way  
 that I can be free to reveal  
 that I can



J. M.





and gentle tread will spare.

And I, who have been long  
wondering what the world is  
since it was first created,  
her day of Innocence hath won.

And now I am a man, and I am old,  
and I am wise, and I am good.

### PARSIFAL.

I saw her, and I saw her  
I saw her, and I saw her  
A little girl, and I saw her  
A little girl, and I saw her

(He kisses her gently on the forehead.)  
(A distant pealing of bells is heard.)

### LICHNEFMAN?

Mid-day. — the hour is come  
Permit, my lord, that thy serv

And I, who have been long  
wondering what the world is  
since it was first created,  
her day of Innocence hath won.

And I, who have been long  
wondering what the world is  
since it was first created,  
her day of Innocence hath won.

(While the two processions pass by.)  
I saw her, and I saw her  
I saw her, and I saw her  
A little girl, and I saw her  
A little girl, and I saw her

Who saw her, and I saw her  
Who saw her, and I saw her

The bear, and I saw her  
The bear, and I saw her

I saw her, and I saw her  
Who saw her, and I saw her

### SECOND PROCESSION

Whom there are bearing in worthy Guard in

### FIRST PROCESSION

We do bear him this day because yet once more —

the last time even, —  
will he now serve his office.

*(AMFORTAS is now placed on the couch behind the Grail's altar, the coffin set down in front.)*

THE KNIGHTS

*(turning to AMFORTAS).*

Woe thee! Who guardest the Grail!  
The Last time,  
be to thy Office recall'd!  
The Last time!

AMFORTAS

*(wearily raising himself a little).*

Yea — Woe's me! Woe's me! Woe be on me!  
So cry I freely with you,  
Better still to take from you my death, —  
the sinner's lightest atonement!

*(The coffin is opened. All at sight of TITRASA's body break into a sudden cry of woe.)*

AMFORTAS

*(raising himself high on his couch, and turning to TITRASA's body).*

My father!  
Highly blessed thou of heroes!  
Most pure one, 'fore whom the angels have bended:  
while only I long'd to die,  
thou gave'st to death!  
Oh! Thou who now in radiance divine  
dost the Lord Himself behold,  
entreat thou of Him, that His holy blood,  
— if yet once more now His blessing  
Brothers here shall quicken, —  
while in their life renewing,  
death grant me even at last!  
Death! Now to die —  
only mercy!  
Oh, perish the poison, the wound of horror,  
be stiff the heart corroded thereby!  
My father! I call thee:  
cry to Him thou all-blest,  
"Redeemer, send thou my son to rest!"

THE KNIGHTS

*(pressing nearer to AMFORTAS).*

Reveal ye the Grail!  
Serve thou the Office!  
Thy father doth warn thee:  
thou must! Thou must!

AMFORTAS

*(springing up in maddened despair, and rushing into the midst of the recoiling Knights).*

No! Never! Ha!  
Darkness of death now is o'er me,  
and yet once more back into life shall I turn?  
Mad deem I ye!

Who bid me live as a sinner,  
might I of death be the winner?

(He tears open his garment.)

Here stand I, the open wound is here!  
Thus am I poison'd, here flows my blood:—  
bring out your weapons! Plunge in the sword-blade  
deep, deep, to the hilt!

Up! Ye heroes,  
slay ye the sinner with all his hate,  
and clear will shine for you then the Grail!

(All have shrunk back in fear before AMORTAL, who now in terrible  
ecstacy stands alone. PARSIFAL, accompanied by GUENEVERE and KUNZIN, has  
appeared unobserved among the knights and now advancing, he extends  
the Spear.)

PARSIFAL.

One weapon only serves:  
The Spear that smote  
must heal thee of thy wound.

(He touches with the point of the Spear AMORTAL'S side, whose face  
then shines with holy rapture; he staggers, as though overcome with awe  
and emotion. GUENEVERE supports him.)

PARSIFAL.

Be whole, absolv'd and atoned!  
For I do hold thy Office now.  
Oh bless'd be thy suffering,  
for power of ruth divine  
and might of knowledge  
pure and tim'rous fool it gave!

(He paces towards the centre, the Spear raised high before him.)

The Holy Spear, —  
This bring I back to you!

(All gaze in highest rapture upon the upheld Spear, so the point of  
which PARSIFAL raises his eyes and continues in enthusiasm:—)

Oh! What a wonder here I view!  
This same that wounded also healeth,  
here on is Holy Blood revealed,  
with longing e'en for its source it pineth,  
that there darkly the Grail enshrineth. —  
This let the veil no more confine: —  
Reveal ye the Grail, — open the shrine!

(PARSIFAL accedes the altar-step, takes the Grail from the shrine al-  
ready opened by the KNIGHTS, and sinks in silent prayer before it.—The  
"Grail" subtly shines—flickering glows below and glowing light from  
above.)

ALL.

(With voices from the mid-height and top of the dome.)

Highest holy wonder!  
Redeem'd our Redeemer!

(The ray of light falls down above, and the Grail glows brightest. From  
the dome descends a white dove and hovers over PARSIFAL'S head.—KUN-  
ZIN, with her gaze uplifted to PARSIFAL, sinks slowly before to the ground.  
—AMORTAL and GUENEVERE kneel in homage before PARSIFAL, who  
waves the Grail in blessing over the worshipping Knighthood.)

(The Curtains slowly close.)



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